
Bookmark File PDF ANTEBELLUM WRITERS IN NEW YORK AND THE SOUTH Dictionary Of Literary Biography Volume 3

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XLDGKV - RAFAEL KARSYN

What did it mean for people of color in nineteenth-century America to speak or write "white"? More specifically, how many and what kinds of meaning could such "white" writing carry? In *ReWriting White*, Todd Vogel looks at how America has racialized language and aesthetic achievement. To make his point, he showcases the surprisingly complex interactions between four nineteenth-century writers of color and the "standard white English" they adapted for their own moral, political, and social ends. The African American, Native American, and Chinese American writers Vogel discusses delivered their messages in a manner that simultaneously demonstrated their command of the dominant discourse of their times—using styles and addressing forums considered above their station—and fashioned a subversive meaning in the very act of that demonstration. The close readings and meticulous archival research in *ReWriting White* upend our con-

ventional expectations, enrich our understanding of the dynamics of hegemony and cultural struggle, and contribute to the efforts of other cutting-edge contemporary scholars to chip away at the walls of racial segregation that have for too long defined and defaced the landscape of American literary and cultural studies. *No Permanent Waves* boldly enters the ongoing debates over the utility of the "wave" metaphor for capturing the complex history of women's rights by offering fresh perspectives on the diverse movements that comprise U.S. feminism, past and present. Seventeen essays—both original and reprinted—address continuities, conflicts, and transformations among women's movements in the United States from the early nineteenth century through today. A respected group of contributors from diverse generations and backgrounds argue for new chronologies, more inclusive conceptualizations of feminist agendas and participants, and fuller engagements with

contestations around particular issues and practices. Race, class, and sexuality are explored within histories of women's rights and feminism as well as the cultural and intellectual currents and social and political priorities that marked movements for women's advancement and liberation. These essays question whether the concept of waves surging and receding can fully capture the complexities of U.S. feminisms and suggest models for reimagining these histories from radio waves to hip-hop.

The Archive of Fear explores the trauma theory in relation to U.S. discussions of slavery and abolition before and after the Civil War.

This collection of 25 essays of literary criticism includes pieces on British poet John Milton, British fantasy writer C. S. Lewis, American horror writer Stephen King, American SF and fantasy writer Orson Scott Card, British horror writer Clive Barker, and several others. Complete with bibliography and index.

The first comprehensive bibliography on Alabama since 1898.

This book is a literary exploration of Mark Twain's writings on crime in the American West and its intersection with morality, gender and justice. Writing from his office at the Enterprise newspaper in the Nevada Territory, Twain employed a distinct style of crime writing--one that sensationalized facts and included Twain's personal philosophies and observations. Covering Twain's journalism, fictional works and his own personal letters, this book contextualizes the writer's coverage of crime through his anxieties about westward expansion and the promise of a utopian West. Twain's observations on the West often reflected common perceptions of the day, positioning him as a "voice of the people" on is-

sues like crime, punishment and gender. This ambitious undertaking is designed to acquaint students, teachers, and researchers with reference sources in any branch of English studies, which Marcuse defines as "all those subjects and lines of critical and scholarly inquiry presently pursued by members of university departments of English language and literature." Within each of 24 major sections, Marcuse lists and annotates bibliographies, guides, reviews of research, encyclopedias, dictionaries, journals, and reference histories. The annotations and various indexes are models of clarity and usefulness, and cross references are liberally supplied where appropriate. Although cost-conscious librarians will probably consider the several other excellent literary bibliographies in print, such as James L. Harner's *Literary Research Guide* (Modern Language Assn. of America, 1989), larger academic libraries will want Marcuse's volume.--Jack Bales, Mary Washington Coll. Lib., Fredericksburg, Va. -Library Journal.

Lee demonstrates how Melville, Emerson and others tried to find rational solutions to the slavery conflict.

More than ten years in the making, this comprehensive single-volume literary survey is for the student, scholar, and general reader. The *Continuum Encyclopedia of American Literature* represents a collaborative effort, involving 300 contributors from across the US and Canada. Composed of more than 1,100 signed biographical-critical entries, this Encyclopedia serves as both guide and companion to the study and appreciation of American literature. A special feature is the topical article, of which there are 70.

Chronicling the autobiographical tradition in African American literature from

the 18th century to the present, this volume features 66 authors from Maya Angelou to Malcolm X. Alphabetized entries, written by expert contributors, include concise biographies, overviews of autobiographical works and themes, reviews of critical receptions, and bibliographies.

Explores the sibling rivalry that emerged in the American literary marketplace in the decades after the advent of the penny press, showing how journalism became a target, a counterpoint, and even a model for numerous American authors, including Thoreau, Cooper, Poe, and Stowe.

Hailed in the mid-19th century as the most important American poet of the period, Fitz-Greene Halleck was dubbed the American Byron and had a large general readership despite his work's infusion of homosexual themes. This biography portrays him as a prophet of the literary and sexual revolution.

Expanding our understanding of the possibilities and challenges inherent in the expression of same-sex desire before the Civil War, David Greven identifies a pattern of what he calls 'gender protest' and sexual possibility recurring in antebellum works. He suggests that major authors such as Margaret Fuller, Edgar Allan Poe, Herman Melville, and Nathaniel Hawthorne consciously sought to represent same-sex desire in their writings. Focusing especially on conceptions of the melancholia of gender identification and shame, Greven argues that same-sex desire was inextricably enmeshed in scenes of gender-role strain, as exemplified in the extent to which *The Narrative of Arthur Gordon Pym* depicts masculine identity adrift and in disarray. Greven finds similarly compelling representations of gender protest in Fuller's

exploration of the crisis of gendered identity in *Summer on the Lakes*, in Melville's representation of Redburn's experience of gender nonconformity, and in Hawthorne's complicated delineation of desire in *The Scarlet Letter*. As Greven shows, antebellum authors not only took up the taboo subjects of same-sex desire and female sexuality, but were adept in their use of a variety of rhetorical means for expressing the inexpressible.

Cultural history and themendment : New York Times v. Sullivan and its times / Kermit L. Hall -- New directions in American constitutional history -- Words as hard as cannon-balls : women's rights agitation - - And liberty of speech in nineteenth-century America / Sandra F. VanBurkleo -- Race, state, market, and civil society in constitutional history / Mark Tushnet -- Constitutional history and the "cultural turn" : cross -- Examining the legal-reelist narratives of Henry Fonda / Norman L. Rosenberg -- Contributors

Getting teens to read, much less enjoy classic literary fiction is an on-going challenge for educators and librarians. However, Holly Koelling--author, YA librarian, and booktalker extraordinaire--offers a variety of techniques for rising to that challenge and successfully selecting, presenting, and connecting teens with great literature in the library and in school. This book defines classics and discusses why they are important, then provides a step-by-step process for finding the hooks that attract teens, educating yourself about classic literature, and motivating and inspiring readers. This is an upbeat, information-packed guide that anyone working with teen readers will refer to again and again. Readers' advisory techniques employing the genre approach, appeal features, and other lures are discussed along with a variety of programs and promotions that will help teens more

deeply appreciate the classics they read--from booktalks, booklists, and displays to readers' theatre, teen book clubs, and reviews. Brimming with anecdotes and practical examples, *Classic Connections* also includes an extensive bibliography of classics for teens and professional resources. This is an upbeat, information-packed guide, and if you work with teen readers, you'll refer to it again and again. When you're through, you might just have the teens fighting over these important works!

The Wilderness, the Nation, and the Electronic Era: American Christianity and Religious Communication 1620-2000: An Annotated Bibliography contains over 2,400 annotations of books, book chapters, essays, periodical articles, and selected dissertations dealing with the various means and technologies of Christian communication used by clergy, churches, denominations, benevolent associations, printers, booksellers, publishing houses, and individuals and movements in their efforts to disseminate news, knowledge, and information about religious beliefs and life in the United States from colonial times to the present. Providing access to the critical and interpretive literature about religious communication is significant and plays a central role in the recent trend in American historiography toward cultural history, particularly as it relates to numerous collateral disciplines: sociology, anthropology, education, speech, music, literary studies, art history, and technology. The book documents communication shifts, from oral history to print to electronic and visual media, and their adaptive uses in communication networks developed over the nation's history. This reference brings bibliographic control to a large and diverse literature not previously identified or indexed.

Contains biographical sketches of authors who wrote or began writing their major works during the period 1820 to 1860. Represented are writers of short stories, juvenile literature, sermons, and popular literature, as well as novelists, poets, essayists, editors, humorists, translators, compilers, journalists, reformers, historians, abolitionists, and scientists.

History, Abolition, and the Ever-Present Now in Antebellum American Writing examines the meaning and possibilities of the present and its relationship to history and historicity in a number of literary texts; specifically, the writings of several figures in antebellum US literary history--some, but not all of whom, associated with the period's romantic movement. Focusing on nineteenth-century writers who were impatient for social change, like those advocating for the immediate emancipation of slaves, as opposed to those planning for a gradual end to slavery, the book recovers some of the political force of romanticism. Through close readings of texts by Washington Irving, John Neal, Catharine Sedgwick, Frederick Douglass, Ralph Waldo Emerson, and Herman Melville, the book argues that these writers practiced forms of literary historiography that treat the past as neither a reflection of present interests nor as an irretrievably distant 'other', but as a complex and open-ended interaction between the two. In place of a fixed and linear past, these writers imagine history as an experience rooted in a fluid, dynamic, and ever-changing present. The political, philosophical, and aesthetic disposition Insko calls 'romantic presentism' insists upon the present as the fundamental sphere of human action and experience--and hence of ethics and democratic possibility.

Realism replaced the romantic attitude

that had previously dominated travel writing, due in part to the practical exigencies of tourism, photography and industrialization. Discusses cultural biases in travel writing, combining accuracy with good story telling, and how hundreds of newspapers and magazines in the last third of the century made it possible to turn travel writing into a lifelong career.

"Twayne's critical history of the short story. Bibliography: p. 146-162. A critical history tracing the evolution of American short fiction from its beginning as stereotypical allegories to 1850.

John Neal and Nineteenth-Century American Literature and Culture is a critical reassessment of American novelist, editor, critic, and activist John Neal, arguing for his importance to the ongoing reassessment of the American Renaissance and the broader cultural history of the Nineteenth Century. Contributors (including scholars from the United States, Germany, England, Italy, and Israel) present Neal as an innovative literary stylist, penetrating cultural critic, pioneering regionalist, and vital participant in the business of letters in America over his sixty-year career.

The humor of the Old South—tales, almanac entries, turf reports, historical sketches, gentlemen's essays on outdoor sports, profiles of local characters—flourished between 1830 and 1860. The genre's popularity and influence can be traced in the works of major southern writers such as William Faulkner, Erskine Caldwell, Eudora Welty, Flannery O'Connor, and Harry Crews, as well as in contemporary popular culture focusing on the rural South. This collection of essays includes some of the past twenty five years' best writing on the subject, as well as ten new works bringing fresh in-

sights and original approaches to the subject. A number of the essays focus on well known humorists such as Augustus Baldwin Longstreet, Johnson Jones Hooper, William Tappan Thompson, and George Washington Harris, all of whom have long been recognized as key figures in Southwestern humor. Other chapters examine the origins of this early humor, in particular selected poems of William Henry Timrod and Washington Irving's "The Legend of Sleepy Hollow," which anticipate the subject matter, character types, structural elements, and motifs that would become part of the Southwestern tradition. Renditions of "Sleepy Hollow" were later echoed in sketches by William Tappan Thompson, Joseph Beckman Cobb, Orlando Benedict Mayer, Francis James Robinson, and William Gilmore Simms. Several essays also explore antebellum southern humor in the context of race and gender. This literary legacy left an indelible mark on the works of later writers such as Mark Twain and William Faulkner, whose works in a comic vein reflect affinities and connections to the rich lode of materials initially popularized by the Southwestern humorists.

Why did eleven slave states secede from the Union in 1860-61? Why did the eighteen free states loyal to the Union deny the legitimacy of secession, and take concrete steps after Fort Sumter to subdue what President Abraham Lincoln deemed treasonous rebellion? At the Precipice seeks to answer these and related questions by focusing on the different ways in which Americans, North and South, black and white, understood their interests, rights, and honor during the late antebellum years. Rather than give a narrative account of the crisis, Shearer Davis Bowman takes readers into the minds of the leading actors, examining the lives and thoughts of such key

figures as Abraham Lincoln, James Buchanan, Jefferson Davis, John Tyler, and Martin Van Buren. Bowman also provides an especially vivid glimpse into what less famous men and women in both sections thought about themselves and the political, social, and cultural worlds in which they lived, and how their thoughts informed their actions in the secession period. Intriguingly, secessionists and Unionists alike glorified the Declaration of Independence and the Constitution of the United States, yet they interpreted those sacred documents in markedly different ways and held very different notions of what constituted "American" values.

An accessible and highly readable guide to the story of Melville criticism as it has developed over the past century and a half.

This book examines the widespread use of postapocalyptic fantasies in American literary texts in the early nineteenth century.

In so doing, Machor takes us ever closer to understanding the particular and varying reading strategies of historical audiences and how they impacted authors' conceptions of their own readership.

First published in 1988, this book contains entries on famous American Humorists. Humor has been present in American literature, from the beginning, and has developed characteristics that reflect the American character, both regional and national. Although American literature was, in the past, treated as inferior to British literature, there has always been a large popular audience for the genre, which this book shows. The figures with entries in this encyclopedia not only amuse in their writing, but also aim to enlighten- setting out to expose the foibles and foolishness of society and

the individuals who compose it. It is the manner in which these authors try to accomplish this end that determines whether they appear in the volume. Indeed, the book will demonstrate that the best humor has at its base, a ready understanding of human nature.

The New Cambridge Companion to Herman Melville provides timely, critical essays on Melville's classic works. The essays have been specially commissioned for this volume and provide a complete overview of Melville's career. Melville's major novels are discussed, along with a range of his short fiction and poetry, including neglected works ripe for rediscovery. The volume includes essays on such new topics as Melville and oceanic studies, Melville and animal studies, and Melville and the planetary, along with a number of essays that focus on form and aesthetics. Written at a level both challenging and accessible, this New Companion brings together a team of leading international scholars to offer students of American literature the most comprehensive introduction available to Melville's art.

The Routledge Encyclopedia of Walt Whitman presents a comprehensive resource compiled by over 200 internationally recognized contributors, including such leading Whitman scholars as James E. Miller, Jr., Roger Asselineau, Betsy Erkkila, and Joel Myerson. Now available for the first time in paperback, this volume comprises more than 750 entries arranged in convenient alphabetical format. Coverage includes: biographical information: all names, dates, places, and events important to understanding Whitman's life and career Whitman's works: essays on all eight editions of "Leaves of Grass," major poems and poem clusters, principal essays and prose works, as well as

his more than two dozen short stories and the novel, Franklin Evans prominent themes and concepts: essays on such major topics as democracy, slavery, the Civil War, immortality, sexuality, and the women's rights movement. significant forms and techniques: such as prosody, symbolism, free verse, and humour important trends and critical approaches in Whitman studies: including new historicist and cultural criticism, psychological explorations, and controversial issues of sexual identity surveys of Whitman's international impact as well as an assessment of his literary legacy. Useful for students, researchers, librarians, teachers, and Whitman devotees, this volume features extensive cross-references, numerous photographs of the poet, a chronology, a special appendix section tracking the poet's genealogy, and a thorough index. Each entry includes a bibliography for further study.

Stick ball, stoop sitting, pickle barrel colloquys: The neighborhood occupies a warm place in our cultural memory—a place that Kenneth A. Scherzer contends may have more to do with ideology and nostalgia than with historical accuracy. In this remarkably detailed analysis of neighborhood life in New York City between 1830 and 1875, Scherzer gives the neighborhood its due as a complex, richly textured social phenomenon and helps to clarify its role in the evolution of cities. After a critical examination of recent historical renderings of neighborhood life, Scherzer focuses on the ecological, symbolic, and social aspects of nineteenth-century community life in New York City. Employing a wide array of sources, from census reports and church records to police blotters and brothel guides, he documents the complex composition of neighborhoods that defy simple categorization by class or ethnicity.

From his account, the New York City neighborhood emerges as a community in flux, born out of the chaos of May Day, the traditional moving day. The fluid geography and heterogeneity of these neighborhoods kept most city residents from developing strong local attachments. Scherzer shows how such weak spatial consciousness, along with the fast pace of residential change, diminished the community function of the neighborhood. New Yorkers, he suggests, relied instead upon the "unbounded community," a collection of friends and social relations that extended throughout the city. With pointed argument and weighty evidence, *The Unbounded Community* replaces the neighborhood of nostalgia with a broader, multifaceted conception of community life. Depicting the neighborhood in its full scope and diversity, the book will enhance future forays into urban history.

Between 1820 and 1860, American social reformers invited all people to identify God's image in the victims of war, slavery, and addiction. *Identifying the Image of God* traces the theme of identification--and its liberal Christian roots--through the literature of social reform, focusing on sentimental novels, temperance tales, and slave narratives, and invites contemporary activists to revive the "politics of identification."

Driven by intensive industrialization and urbanization, the nineteenth century saw radical transformations in every facet of life in the United States. Immigrants and rural Americans poured into the nation's cities, often ahead of or without their families. As city dwellers adapted to the new metropolis, boarding out became, for a few short decades, the most popular form of urban domesticity in the United States. While boarding's historical importance is indisputable, its role in the

period's literary production has been overlooked. In *Boarding Out*, David Faflik argues that the urban American boardinghouse exerted a decisive shaping power on the period's writers and writings. Addressing the works of canonical authors such as Henry David Thoreau, Nathaniel Hawthorne, and Oliver Wendell Holmes, as well as neglected popular writers of the era such as Fanny Fern and George Lippard, Faflik demonstrates that boarding was at once psychically, artistically, and materially central in the making of our shared American culture.

Utilizes narratives, letters, interviews, public records, and diaries to explore the stories of separation of former slave families and their quest for reunification.

"An encyclopedic attempt to consolidate what is presently known about Melville's life, works, and culture. . . . consistently informative and frequently provocative."

Choice

Cities are often thought to be separate from nature, but recent trends in ecocriticism demand that we consider them as part of the total environment. This new collection of essays sharpens the focus on the nature of cities by exploring the facets of an urban ecocriticism, by reminding city dwellers of their place in ecosystems, and by emphasizing the importance of this connection in understanding urban life and culture. The editors—both raised in small towns but now living in major urban areas—are especially concerned with the sociopolitical construction of all environments, both natural and manmade. Following an opening interview with Andrew Ross exploring the general parameters of urban ecocriticism, they present essays that explore urban nature writing, city parks, urban "wilderness," ecofeminism and the city, and urban space. The volume includes

contributions on topics as wide-ranging as the urban poetry of English writers from Donne to Gay, the manufactured wildness of a gambling casino, and the marketing of cosmetics to urban women by idealizing Third World "naturalness." These essays seek to reconceive nature and its cultural representations in ways that contribute to understanding the contemporary cityscape. They explore the theoretical issues that arise when one attempts to adopt and adapt an environmental perspective for analyzing urban life. *The Nature of Cities* offers the ecological component often missing from cultural analyses of the city and the urban perspective often lacking in environmental approaches to contemporary culture. By bridging the historical gap between environmentalism, cultural studies, and urban experience, the book makes a statement of lasting importance to the development of the ecocritical movement.

CONTENTS Part 1—*The Nature of Cities* 1. *Urban Ecocriticism: An Introduction*, Michael Bennett & David Teague 2. *The Social Claim on Urban Ecology*, Andrew Ross (interviewed by Michael Bennett) Part 2—*Urban Nature Writing* 3. *London Here and Now: Walking, Streets, and Urban Environments in English Poetry from Donne to Gay*, Gary Roberts 4. "All Things Natural Are Strange": Audre Lorde, Urban Nature, and Cultural Place, Kathleen R. Wallace 5. *Inculcating Wilderness: Ecocomposition, Nature Writing, and the Regreening of the American Suburb*, Terrell Dixon Part 3—*City Parks* 6. *Writers and Dilettantes: Central Park and the Literary Origins of Antebellum Urban Nature*, Adam W. Sweeting 7. *Postindustrial Park or Bourgeois Playground? Preservation and Urban Restructuring at Seattle's Gas Works Park*, Richard Heyman Part 4—*Urban "Wilderness"* 8. *Boyz in the Woods: Urban Wilderness in Ameri-*

can Cinema, Andrew Light 9. Central High and the Suburban Landscape: The Ecology of White Flight, David Teague 10. Manufacturing the Ghetto: Anti-urbanism and the Spatialization of Race, Michael Bennett Part 5. Ecofeminism and the City 11. An Ecofeminist Perspective on the Urban Environment, Catherine Villanueva Gardner 12. "You Make Me Feel Like a Natural Woman": The Political Economy of Contemporary Cosmetics Discourse, Laura L. Sullivan Part 6. Theorizing Urban Space 13. Darwin's City, or Life Underground: Evolution, Progress, and the Shapes of Things to Come, Joanne Gottlieb 14. Nature in the Apartment: Humans, Pets, and the Value of Incommensurability, David R. Shumway 15. Cosmology in the Casino: Simulacra of Nature in the Interiorized Wilderness, Michael P. Branch

This major contribution to the study of antebellum religious art offers a detailed case study of American postmillennialism and its many visual expressions. Treating paintings as "intersections of cultural expression," Gail E. Husch begins with a single painting to spin out an interpretation in many directions, from the specific aesthetic and social concerns of artist and patron to the wider political and cultural concerns of Americans in the mid-19th century. Arguing that "genuine apocalyptic faith" was fundamental to American Protestants, Husch shows how artists, patrons, and ordinary citizens actively engaged contemporary questions of peace and war, freedom and slavery, and the equality of human beings before God in their visual arts. Part of an emerging reevaluation of the role of the religious in American art, Husch asks us to read ideas as they function in works, rather than see images merely as passive illustrations of ideas. Weaving images drawn from high and

low culture, politics, and religion, she develops a complex cultural narrative of the times, thus showing the truth of one picture being worth a thousand words.

Writing North Carolina History is the first book to assess fully the historical literature of North Carolina. It combines the talents and insights of eight noted scholars of state and southern history: William S. Powell, Alan D. Watson, Robert M. Calhoun, Harry L. Watson, Sarah M. Lemon, and H. G. Jones. Their essays are arranged in chronological order from the founding of the first English colony in North America in 1585 to the present. Traditionally North Carolina has not received the same scholarly attention as Virginia and South Carolina, despite the excellent resources available on Tar Heel history. This study, derived from a symposium sponsored by the North Carolina Division of Archives and History in 1977, asks questions and describes methodologies needed to redress past neglect. Besides providing a comprehensive evaluation of what has been written about North Carolina, the essayists offer perspectives on how historians have interpreted the state's history and what directions future historians need to take. Particularly important, the book provides a bibliography and suggests opportunities for future historical investigation by discussing topics, themes, and source materials that remain untapped or underused. North Carolina's unique and colorful culture, folklore, geography, politics, and growth demand new and creative historical analysis. Collectively the authors and editors of Writing North Carolina History offer a welcome, necessary guide to the study of Tar Heel history. Originally published in 1979. A UNC Press Enduring Edition -- UNC Press Enduring Editions use the latest in digital technology to make

available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original, and are presented in affordable paperback formats, bringing readers both historical and cultural value.